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## A SECOND POTTERY LOHAN

TO the collection of sculpture, and incidentally to the at present very complete and instructive collection of Chinese pottery and porcelain, has been added a second life-size Lohan,<sup>1</sup> the mate of the impressive figure previously acquired; that is, this statue belongs to the series described in a previous article and is one of the four remaining complete figures, a piece which was then still in the hands of a dealer. The two form a splendid pair; while the first is a young hermit with a powerful expression, this is an aged sage holding a scroll of writing, looking straight ahead with an expression full of experience and wisdom, severe and free from the earthly cares which he has overcome.

In attitude and repose the figure reminds one of the more mystic Lohan in the British Museum, which shows a younger adept with thoughts entirely above the human sphere, while here experience and compassion tempered with earnestness have turned the mind towards mortal sufferers. In artistic beauty the new statue rivals the famous British Museum one; personal taste must decide which appeals most to the spectator.

The technical qualities are the same as those of the Museum figure described before; in fact, the same hand undoubtedly modeled both. The priest's robe, in this case covering both shoulders, has in the usual green, white, and yellow T'ang glazes a repeating ornament formed by the Chinese character meaning "mountain," which may have some bearing on the name of the particular sage represented, but as the usual attributes are lacking the different Lohans have not as yet been identified.

The condition of the figure is very satisfactory; the chin is slightly chipped, fortunately not enough to impair the expression, and the head has been broken off at the neck, probably by rough treatment during the removal from the grotto where the figure sat for more than a thousand years; for the robbers did not succeed in taking it away without many

<sup>1</sup> Placed in the Room of Recent Accessions

and for them very unpleasant adventures. In fact, the local police caught the unscrupulous plunderers and our Lohan spent many months in the Chinese yamen or government building, while his pursuers were less comfortably housed. Luckily, all the main pieces were preserved and it was possible to restore the neck and chest. S. C. B. R.

THE BEQUEST OF ELOISE  
L. BREESE NORRIE

THREE tapestries illustrating the History of the Sabines and two paintings of the Barbizon School have recently been added to the permanent collection of the Museum through the bequest of Eloise L. Breese Norrie. These, according to the conditions of the will, are now labeled, "Presented by Eloise Lawrence Breese."

The tapestries were originally lent by Miss Breese in 1895. In recent years they have hung in the gallery of armor at the north end of Wing H, where their mellow tones have furnished a rich setting for the historic coats of mail.

The episodes in the History of the Sabines chosen as the subject of these hangings deal with that part of the legend in which the Sabines, an ancient mountain tribe of northern Italy, expressed their appreciation of the hospitality tendered them at the hands of the Roman governor by taking captive the Roman women. One of the larger tapestries represents the seizure of the women; a smaller one, which is not of its original size, shows the battle scene; while the third depicts the triumphant Romans returning with their women.

The legendary history of ancient Rome was a popular subject with Flemish weavers of the sixteenth and seventeenth centuries; for the spell of the Italian Renaissance with its delight in classic lore extended to the Low Countries. Indeed, there are several registered series of this same subject: a set of five executed by Jules Romain for Francis I; a set of five in the inventory of Henry VIII; a set of five attributed to Van Orley in the collection of the Court of Spain; the series in the Brussels Exposition of 1880; the Museum series; a sixteenth-century Brussels tapestry signed with the

letter R and a sprig, possibly Jean Raet, a contemporary of Jean van Hecke; and a tapestry by Jean van Hecke, who was working in Brussels about 1633-1634.

The present set was undoubtedly worked from the same cartoons as those in the collection of M. Braquenié, displayed in the Brussels Exposition of 1880, although they vary slightly in size and in one case the figures are reversed. They may be

types. On the other hand, the weak draughtsmanship, possibly due to imperfect technique on the part of the weaver, marks the decadence in the standard that is so apparent in fabrics of this period. Also in the border, while the arabesques retain much of the charm of the sixteenth-century Flemish designs, the ornament in places is overweighted, and the occasional introduction of a seventeenth-century motif



WHEELWRIGHT'S YARD ON THE BANKS OF THE SEINE BY COROT

assigned to the middle of the seventeenth century, possibly the work of an Oudenarde atelier, the output of whose workshops at this date equaled that of Brussels although it was not always of equal quality. The interchange of artists and weavers between workshops at that time renders accurate attribution difficult. The Flemish tapestries of this period also reflect a strong Italian influence. In the present series, the Raphaelesque style still persists in the scale and grouping of the figures and the crowded field with its narrow border, all of which reflect the sixteenth-century

foreshadows the maturity of the seventeenth-century baroque. While this series, like many others, bears no weaver's mark or signature, there are certain features in the design that suggest the work of John Snellnick who was working at Malines in 1607. This artist, like the Brussels master, Jos de Vos, favored the legendary subjects of the Italian school. F. M.

Of the two French paintings from Mrs. Norrie, which hang in the Room of Recent Accessions, one is a typical Landscape<sup>1</sup> by

<sup>1</sup>Oil on canvas; height, 18 $\frac{5}{8}$ ; width, 27 $\frac{5}{8}$  inches.

Théodore Rousseau, showing a country road beside a little pool surrounded by trees in late afternoon sunlight. The other is a charming Corot called the Wheelwright's Yard on the Banks of the Seine.<sup>1</sup> In the cool shade of big trees two men are working on a log, another is in a lean-to shop beside the vine-covered corner of a red brick house.

## A PAIR OF LARGILLIÈRE PORTRAITS

THE sumptuous portraits of the Baron and Baroness of Prangins<sup>1</sup> by Largillière recently purchased by the Museum are not only the most triumphantly accomplished, one had almost said flauntingly



THE BARON OF PRANGINS BY LARGILLIÈRE

A man seen through an opening of the trees, going off to the Seine with fishing poles, gives a holiday touch to the busy place. Robaut dates it (No. 1460) between 1865 and 1870, the same period in which the pictures in the Wolfe and Altman Collections were painted by Corot. It was shown in the Exposition of the École des Beaux-Arts in 1875, belonging then to M. Charles Lecesne. J. M. L.

<sup>1</sup>Oil on canvas; height, 18½; width, 21⅞ inches.

boastful, achievements of the portraitist's craft, they are beyond this an engagingly revealing product of the age and realm in which they were painted. Largillière's

<sup>1</sup>The portraits are painted in oil on canvas: height, 54¼; width, 41½ inches. They hang in Gallery 20. Both were formerly in the collection of the Count of Kerjéku. The portrait of the Baroness was included in the Chabert sale, 1909, and in 1910 was exhibited in Paris among the Cent Portraits de Femmes de XVIII<sup>e</sup> Siècle, p. 72.